Holmlund, Chris. "Postfeminism from A to G." In Focus: Postfeminism and Contemporary Media Studies. 44.2 (winter 2005): 116–21.

Hunter, Tim. "The Senate Small Business Committee Pizza Parlor." In Focus: Children of the Blacklist, an Extended Family. 44.4 (summer 2005): 111–13.

Jarrico, Bill. "The Blacklist through New Eyes." In Focus: Children of the Blacklist, an Extended Family. 44.4 (summer 2005): 104–11.

Juhasz, Alexandra, ed. In Focus: The Crisis in Publishing. 44.3 (spring 2005): 81–96.

Karlyn, Kathleen Rowe. "'Too Close for Comfort': *American Beauty* and the Incest Motif." 44.1 (fall 2004): 69–93.

Through a reading of the film *American Beauty*, this article explains how the structure of father-daughter incest, working through displacement, has provided a narrative that links a series of recent cultural developments: the sexualization of ever-younger girls, cinema's erasure of mothers and of career women as sympathetic figures, and efforts to remasculinize the middle-aged white male.

King, Rob. "'Made for the Masses with an Appeal to the Classes': The Triangle Film Corporation and the Failure of Highbrow Film Culture." 44.2 (winter 2005): 3–33.

Genteel culture failed to provide an effective model for the development of the early American film industry. The history of the Triangle Film Corporation exemplifies the conflict between highbrow ideals and commercial necessity and shows how consumer values transformed the aesthetic and ethical standards of the genteel middle class.

Mann, Katrina. "'You're Next!': Postwar Hegemony Besieged in *Invasion of the Body Snatchers*." 44.1 (fall 2004): 49–68.

This essay explores the ways in which Don Siegel's *Invasion of the Body Snatchers* employs familiar postwar discourses of difference, namely racial masquerade, alien immigration, and sexual deviance, in its hyperbolic dramatization of the potential social, political, and personal disenfranchisement of postwar America's hegemonic white patriarchy.

Manon, Hugh S. "Some Like It Cold: Fetishism in Billy Wilder's *Double Indemnity*." 44.4 (summer 2005): 18–43.

This essay employs psychoanalytic theory to identify a fetishistic imperative in the perfect crime that Walter Neff endeavors to commit in Billy Wilder's *Double Indemnity*. By favoring ongoing manipulation over goal attainment and satisfaction, Walter Neff engages in a virtuoso cover-up that represents a paradigmatic noir deception, inviting viewers to fantasize that there may always be "more than meets the eye."

McCombe, John P. "'Oh, I See. . . .': *The Birds* and the Culmination of Hitchcock's Hyper-romantic Vision." 44.3 (spring 2005): 64–80.

This essay reads Alfred Hitchcock's thriller *The Birds* (1963) in the context of literary Romanticism. The film reveals a debt to the Romantic interest in a natural world that overpowers rational calculation and causality. Additionally, the film critiques educational practices that limit vision by imposing a false order on the sublime chaos of nature.

Mitchner, Leslie. "Oy Vey! Is It a Crisis or Is It Just Me?" In Focus: The Crisis in Publishing. 44.3 (spring 2005): 82–86.

Mizejewski, Linda. "Dressed to Kill: Postfeminist Noir." In Focus: Postfeminism and Contemporary Media Studies. 44.2 (winter 2005): 121–26.

Musser, Charles. "Historiographic Method and the Study of Early Cinema." In Focus: Film History, or a Baedeker Guide to the Historical Turn. 44.1 (fall 2004): 101–7.

Negra, Diane, ed. In Focus: Postfeminism and Contemporary Media Studies. 44.2 (winter 2005): 107–33.

Nickel, Joyce. "Disabling African American Men: Liberation and Race Message Films." 44.1 (fall 2004): 25–48.

This essay explores the intersection of liberal politics and depictions of disability in movies from the 1940s to the 1960s that promote racial tolerance.

Nishime, LeiLani. "The Mulatto Cyborg: Imagining a Multiracial Future." 44.2 (winter 2005): 34–49.

Applying the literature of passing to cyborg cinema makes visible the politics of cyborg representations and illuminates contemporary conceptions of mixed-race subjectivity and interpolations of mixed-race bodies. The passing narrative also

reveals the constitutive role of melancholy and nostalgia both in creating cyborg cinema and in undermining its subversive potential.

Palmer, Tim. "Side of the Angels: Dalton Trumbo, the Hollywood Trade Press, and the Blacklist." 44.4 (summer 2005): 57–74.

This essay recontextualizes Dalton Trumbo, HUAC, and the blacklist by analyzing Trumbo's personal archives, his writings in the Hollywood trade press, his work in the Screen Writers' Guild as editor of its official journal, *The Screen Writer*, and his pivotal role in the anti-HUAC debates before he was imprisoned.

Petro, Patrice. "Whose Crisis Is It?" In Focus: The Crisis in Publishing. 44.3 (spring 2005): 86–89.

Poster, Jamie. "Code Orange: Career Fear and Publishing." In Focus: The Crisis in Publishing. 44.3 (spring 2005): 89–92.

Rapf, Joanna E., ed. In Focus: Children of the Blacklist, an Extended Family. 44.4 (summer 2005): 75–115.

Ross, Steven J. "Jargon and the Crisis of Readability: Methodology, Language, and the Future of Film History." In Focus: Film History, or a Baedeker Guide to the Historical Turn. 44.1 (fall 2004): 130–33.

Sklar, Robert. "Does Film History Need a Crisis?" In Focus: Film History, or a Baedeker Guide to the Historical Turn. 44.1 (fall 2004): 134–38.

Slocum, J. David. "Cinema and the Civilizing Process: Rethinking Violence in the World War II Combat Film." 44.3 (spring 2005): 35–63.

This essay proposes an alternative critical approach to the "violence" of the World War II combat film. Guiding this approach is the idea of a "civilizing process" that attends both to specific representations in war films and to the institutional role of cinema in socializing and regulating individual behavior. The theoretical grounding here is the sociological work of Norbert Ellis, whose major study, *The Civilizing Process*, was first published in 1939.

Smoodin, Eric. "How I Learned to Stop Worrying and Love the Crisis in Publishing." In Focus: The Crisis in Publishing. 44.3 (spring 2005): 95–98.

Staiger, Janet. "The Future of the Past." In Focus: Film History, or a Baedeker Guide to the Historical Turn. 44.1 (fall 2004): 126–29.

Tasker, Yvonne, ed., In Focus: Postfeminism and Contemporary Media Studies. 44.2 (winter 2005): 107–33.

Trumbo, Nikola. "A Different Childhood." In Focus: Children of the Blacklist, an Extended Family. 44.4 (summer 2005): 96–100.

Van Dusen, Geraldine. "Behind the Curtains: The Blacklist Years." In Focus: Children of the Blacklist, an Extended Family. 44.4 (summer 2005): 100–104.

Waller, Gregory A. "Imagining and Promoting the Small-Town Theater." 44.3 (spring 2005): 3–19.

This essay examines the small-town theater as business strategy, local institution, and culturally resonant myth in the early 1930s, focusing on trade press discourse and a series of stories published in the *Saturday Evening Post* that concern the operation of a movie theater in a small Indiana town.

Wexman, Virginia Wright. "'Right and Wrong: That's [Not] All There Is to It!' *Young Mr. Lincoln* and American Law." 44.3 (spring 2005): 20–34.

This essay draws on historiographic and anthropological models to explore the ways in which assumptions about the law may be deployed in works of mainstream cinema. Using *Young Mr. Lincoln* (1939) as an example, it argues that potentially conflicting legal paradigms can be reconciled through filmic narratives.

Zhu, Ying. "*Yongzheng Dynasty* and Chinese Primetime Television Drama." 44.4 (summer 2005): 3–17.

This essay contextualizes the phenomenal success, in the late 1990s, of the Chinese primetime television drama *Yongzheng Dynasty*. It provides a formal analysis of the show from a comparative perspective and discusses its role in cultivating Chinese primetime drama as an economically viable and a culturally significant enterprise.